

Symphony of Light and Shadow

1. THE EARLY HOUR

Huub de Lange (*1955)

$\text{♩} = 75$

Violin I

Violin II

Viola

Violoncello

Double Bass

p

p

p

p

p

Detailed description: This block contains the first system of a musical score for five instruments: Violin I, Violin II, Viola, Violoncello, and Double Bass. The time signature is 3/4, and the tempo is marked as quarter note = 75. The key signature has one sharp (F#). Measures 1-4 are mostly rests for all instruments. In measure 5, all instruments enter with a piano (*p*) dynamic. Violin I plays a half note G4. Violin II plays a half note F#4. Viola plays a half note E4. Violoncello and Double Bass play a half note D4. In measure 6, Violin I plays a quarter note A4, Violin II a quarter note G4, Viola a quarter note F#4, and Violoncello/Double Bass a quarter note E4. In measure 7, Violin I plays a quarter note B4, Violin II a quarter note A4, Viola a quarter note G4, and Violoncello/Double Bass a quarter note F#4. In measure 8, Violin I plays a half note C5, Violin II a half note B4, Viola a half note A4, and Violoncello/Double Bass a half note G4. The system ends with a repeat sign.

Vi I

Vi II

Vla

Vc

D.B.

8

8

Detailed description: This block contains the second system of the musical score, measures 9-14. Measures 9-10 are mostly rests. In measure 11, Violin I plays a half note Bb4, Violin II a half note A4, Viola a half note G4, and Violoncello/Double Bass a half note F#4. In measure 12, Violin I plays a half note A4, Violin II a half note G4, Viola a half note F#4, and Violoncello/Double Bass a half note E4. In measure 13, Violin I plays a half note G4, Violin II a half note F#4, Viola a half note E4, and Violoncello/Double Bass a half note D4. In measure 14, Violin I plays a half note F#4, Violin II a half note E4, Viola a half note D4, and Violoncello/Double Bass a half note C4. The system ends with a repeat sign.

14

Vi I

Vi II

Vla

Vc

D.B.

This system of musical notation covers measures 14 through 19. It features five staves: Violin I (Vi I), Violin II (Vi II), Viola (Vla), Violoncello (Vc), and Double Bass (D.B.).
- **Vi I:** Measures 14-15 contain a rapid sixteenth-note scale ascending from G4 to D5, followed by a whole rest in measure 16. Measures 17-19 are whole rests.
- **Vi II:** Measures 14-15 contain a rapid sixteenth-note scale ascending from F#4 to D5, followed by a half note D5 in measure 16. Measures 17-19 are whole rests.
- **Vla:** Measures 14-15 are whole rests. Measures 16-19 contain a descending eighth-note scale from D4 to G3, with a fermata over the final G3 in measure 19.
- **Vc:** Measures 14-15 are whole rests. Measures 16-19 contain a descending eighth-note scale from B3 to F#2, with a fermata over the final F#2 in measure 19.
- **D.B.:** Measures 14-19 are whole rests.

20

Vi I

Vi II

Vla

Vc

D.B.

This system of musical notation covers measures 20 through 25. It features the same five staves as the previous system.
- **Vi I:** Measures 20-21 contain a descending eighth-note scale from D5 to G4, followed by a whole rest in measure 22. Measures 23-25 contain a descending eighth-note scale from G4 to D4, with a fermata over the final D4 in measure 25.
- **Vi II:** Measures 20-21 are whole rests. Measures 22-25 contain a descending eighth-note scale from D4 to G3, with a fermata over the final G3 in measure 25.
- **Vla:** Measures 20-21 contain a descending eighth-note scale from D4 to G3, followed by a whole rest in measure 22. Measures 23-25 contain a descending eighth-note scale from G3 to D3, with a fermata over the final D3 in measure 25.
- **Vc:** Measures 20-21 are whole rests. Measures 22-25 contain a descending eighth-note scale from D3 to G2, with a fermata over the final G2 in measure 25.
- **D.B.:** Measures 20-21 are whole rests. Measures 22-25 contain a descending eighth-note scale from D3 to G2, with a fermata over the final G2 in measure 25.

28

Vi I

Vi II

Vla

Vc

28

D.B.

This musical score page contains measures 28, 29, and 30 of a piece. The staves are arranged vertically: Vi I (Violin I), Vi II (Violin II), Vla (Viola), Vc (Violoncello), and D.B. (Double Bass). Measures 28 and 29 are marked with a '28' at the beginning of the staff. The key signature has one sharp (F#). The time signature is not explicitly shown but appears to be 4/4 based on the note values. The score features long melodic lines with ties across measures. In measures 28 and 29, the strings (Vc and D.B.) play a rhythmic pattern of eighth notes, while the violins and viola play sustained notes. In measure 30, the strings continue their pattern, and the violins and viola play sustained notes. The score ends with a double bar line at the end of measure 30.

Symphony of Light and Shadow

Violin I

1. THE EARLY HOUR

Huub de Lange (*1955)

Violin I score for "1. THE EARLY HOUR" by Huub de Lange. The score is written in 3/4 time and begins with a tempo marking of quarter note = 75. The key signature has one flat (B-flat). The score is divided into four systems, each starting with a measure number: 5, 10, 16, and 25. The first system includes a dynamic marking of *p* (piano) and a fingering of 5. The second system features a complex melodic line with many accidentals. The third system includes a fingering of 4. The fourth system concludes the piece with a double bar line.

Symphony of Light and Shadow

1. THE EARLY HOUR

Violin II

Huub de Lange (*1955)

♩ = 75

The musical score for Violin II consists of five staves. The first staff (measures 1-6) is in 3/4 time, marked with a tempo of 75 (♩ = 75) and a dynamic of *p*. It begins with a triplet of eighth notes (G4, A4, B4) followed by a half note (B4), a quarter note (A4), and a half note (G4). The second staff (measures 7-12) continues with a half note (F#4), a quarter note (E4), a half note (D4), and a quarter note (C4). The third staff (measures 13-18) features a series of eighth notes (D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4) followed by a quarter note (C4). The fourth staff (measures 19-23) contains a half note (B4), a quarter note (A4), a half note (G4), a quarter note (F#4), and a half note (E4). The fifth staff (measures 24-28) begins with a quarter note (D4), a half note (C4), a quarter note (B4), and a half note (A4), followed by a quarter note (G4) and a half note (F#4).

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1. THE EARLY HOUR

Viola

Huub de Lange (*1955)

♩ = 75

The musical score for Viola consists of five staves. The first staff (measures 1-7) begins with a treble and bass clef, a key signature of one sharp (F#), and a 3/4 time signature. It features a 4-measure rest, followed by a half note G4, a quarter note A4, and a half note B4. A dynamic marking of *p* is present. The second staff (measures 8-15) continues with a half note C5, a quarter note D5, and a half note E5. The third staff (measures 16-20) features a half note F#5, a quarter note G5, and a half note A5. The fourth staff (measures 21-26) features a half note B5, a quarter note C6, and a half note D6. The fifth staff (measures 27-30) features a half note E6, a quarter note F#6, and a half note G6. The score includes various musical notations such as rests, notes, and dynamic markings.

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1. THE EARLY HOUR

Violoncello

Huub de Lange (*1955)

$\text{♩} = 75$

The score is written for Violoncello in 3/4 time. It begins with a tempo marking of quarter note = 75. The first staff (measures 1-4) starts with a piano (*p*) dynamic and features a melodic line with slurs. The second staff (measures 5-18) includes fingering numbers 2 and 9, and a 9-measure rest. The third staff (measures 19-26) includes fingering numbers 3 and 2, and a 3-measure rest. The fourth staff (measures 27-30) includes a 4-measure rest. The piece concludes with a double bar line.

Symphony of Light and Shadow

1. THE EARLY HOUR

Double Bass

Huub de Lange

♩ = 75

p

5

2 **15** **2**

26

dim.

Detailed description of the musical score: The score is for a Double Bass part. It begins with a tempo marking of a quarter note equal to 75 beats per minute. The first staff (measures 1-4) is in 3/4 time and has a key signature of one sharp (F#). It starts with a piano (*p*) dynamic. The melody consists of eighth and quarter notes, with slurs and a fermata over the final measure. The second staff (measures 5-8) starts with a measure rest of 2 measures, followed by a whole rest for 15 measures, and then a half note. The third staff (measures 9-12) begins at measure 26 and contains whole notes, with a decrescendo (*dim.*) marking over the final measures.